

Two Songs by Emily

For Contralto, English Horn and Strings

Music by Tamás Beischer-Matyó

Lyrics by Emily Jane Brontë

Vocal Score

Holiday

A little while, a little while
The noisy crowd are barred away;
And I can sing and I can smile
A little while I've holiday!

Where wilt thou go my harassed heart?
Full many a land invites thee now;
And places near, and far apart
Have rest for thee, my weary brow –

There is a spot 'mid barren hills
Where winter howls and driving rain
But if the dreary tempest chills
There is a light that warms again

The house is old, the trees are bare
And moonless bends the misty dome
But what on earth is half so dear –
So longed for as the hearth of home?

The mute bird sitting on the stone,
The dank moss dripping from the wall,
The garden-walk with weeds o'ergrown
I love them – how I love them all!

Shall I go there? or shall I seek
Another clime, another sky.
Where tongues familiar music speak
In accents dear to memory?

Yes, as I mused, the naked room,
The flickering firelight died away
And from the midst of cheerless gloom
I passed to bright, unclouded day –

A little and a lone green lane
That opened on a common wide
A distant, dreamy, dim blue chain
Of mountains circling every side –

A heaven so clear, an earth so calm,
So sweet, so soft, so hushed an air
And, deepening still the dreamlike charm,
Wild moor-sheep feeding everywhere –

That was the scene – I knew it well
I knew the pathways far and near
That winding o'er each billowy swell
Marked out the tracks of wandering deer

Could I have lingered but an hour
It well had paid a week of toil
But truth has banished fancy's power
I hear my dungeon bars recoil –

Even as I stood with raptured eye
Absorbed in bliss so deep and dear
My hour of rest had fled by
And given me back to weary care –

Remembrance

Cold in the earth – and the deep snow piled above thee,
Far, far, removed, cold in the dreary grave!
Have I forgot, my only Love, to love thee,
Severed at last by Time's all-severing wave?

Now, when alone, do my thoughts no longer hover
Over the mountains, on that northern shore,
Resting their wings where heath and fern-leaves cover
Thy noble heart for ever, ever more?

Cold in the earth – and fifteen wild Decembers,
From those brown hills, have melted into spring:
Faithful, indeed, is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive, if I forget thee,
While the world's tide is bearing me along;
Other desires and other hopes beset me,
Hopes which obscure, but cannot do thee wrong!

No later light has lightened up my heaven,
No second morn has ever shone for me;
All my life's bliss from thy dear life was given,
All my life's bliss is in the grave with thee.

But, when the days of golden dreams had perished,
And even Despair was powerless to destroy;
Then did I learn how existence could be cherished,
Strengthened, and fed without the aid of joy.

Then did I check the tears of useless passion –
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine.

And, even yet, I dare not let it languish,
Dare not indulge in memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

Two Songs by Emily

Holiday

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Moderato parlando ♩ = 84

Contralto

English Horn

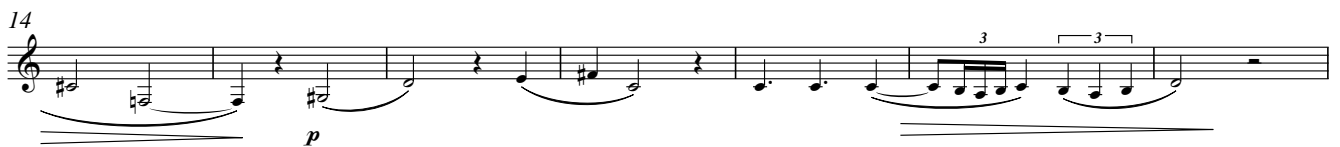
Piano



7



14



1

21 *rall.* **Agitato** ♩ = 132



26

30 *pp*

34 *p*

38

42 2 *pp*

The musical score consists of six systems of piano and vocal staves. The piano part is highly textured with frequent chords and arpeggios. The vocal part is mostly sustained notes with some melodic movement. Measure 42 includes a first ending bracket labeled with the number 2 inside a box.

47

p *ppp*

52

mf *p*

57

mf *f*

62

ff *tr* *tr* *tr* *tr* *tr* *tr*

The musical score is written for piano and consists of four systems of staves. The first system (measures 47-51) shows a melodic line in the right hand starting in measure 49, with dynamics *p* and *ppp*. The piano accompaniment in the left hand features a steady eighth-note pattern with triplets. The second system (measures 52-56) continues the piano accompaniment with a *mf* dynamic in measure 53 and a *p* dynamic in measure 55. The third system (measures 57-61) shows a *mf* dynamic in measure 58 and a *f* dynamic in measure 60. The fourth system (measures 62-66) begins with a *ff* dynamic in measure 62 and ends with a series of trills (*tr*) in the right hand. The score includes various musical notations such as triplets, slurs, and dynamic markings.

68

mp

A lit-tle while, a lit-tle while The

pp

p

74

nois - y crowd are barred a - way; — And I can sing and

p

78

I can smile A lit - tle while I've hol-i-day! —

f

f

f

82 4

mp

p

pp

88

p

Where wilt _____ thou go _____ my har - assed _____ heart? _____

93

_____ Where wilt _____ thou go _____ my har - assed _____

pp

98

heart? _____ Full man-y a land in -

104

vites thee now; _____ And plac - es near, and far a -

110

part Have rest _____ for thee, my

mp *f*

6

*rall. molto**Andante mosso* ♩ = 76

116

pp

wea - ry

brow

*p espressivo**pp*

122

misterioso

There is a spot

125

'mid bar-ren

hills

Where win - ter howls

128

and driv-ing rain But if the drear-y

131

tem-pest chills, tem-pest chills There is a light that

135

warms a-gain

p *dolce* *pp quasi echo*

139

144

8

p

The house is old,

147

the trees are bare

And moon - - - - - less_____

149

bends the mist - y dome But what on

152

earth is half so dear - So longed for as the hearth

155 *rall.* 9 *a tempo* (♩ = 76)

of home?_

160 *ppp* *molto morbido*

The mute bird sit-ting on the stone,

164

The dank moss drip-ping from the wall, The gar - den-walk

168

with weeds o'er-grown I love them how I love,

172 *rall.* 10 *Agitato* ♩ = 132

I love them all! How I love them all!

177 *p* Shall

181 I go there?

pp

185 or shall I

p

189 seek An - oth - er clime,

193 **11**

an - oth - er sky.

pp

This system contains measures 193 through 197. The vocal line begins with a whole rest in measure 193, followed by a half note G#4 in measure 194, and then a half note A#4 in measure 195. The piano accompaniment features a continuous eighth-note chordal texture in the right hand and a bass line with eighth and sixteenth notes in the left hand. Dynamics include *pp* in measure 194 and crescendo/decrescendo markings.

198

Where tongues fa - mil - iar mu - sic speak,

p *ppp*

This system contains measures 198 through 202. The vocal line starts with a whole rest in measure 198, then sings "Where" (G#4), "tongues" (A#4), "fa - mil - iar" (B4), and "mu - sic" (A#4) in measure 200, and "speak," (G#4) in measure 201. The piano accompaniment continues with the eighth-note texture, featuring triplets in measures 201 and 202. Dynamics include *p* in measure 199 and *ppp* in measure 201.

203

where tongues fa - mil - iar mu - sic speak,

mf *p*

This system contains measures 203 through 207. The vocal line begins with a whole rest in measure 203, then sings "where" (F#4), "tongues" (G#4), "fa - mil - iar" (A#4), and "mu - sic" (G#4) in measure 205, and "speak," (F#4) in measure 206. The piano accompaniment continues with the eighth-note texture, featuring triplets in measures 204 and 207. Dynamics include *mf* in measure 204 and *p* in measure 206.

208

213

12

217

In ac - - cents dear

221

to mem-o-ry?

225

229

ppp

mem-o - ry?....

pp

233

13*pp*

Yes, as I mused, the na - ked

pp

238

room,

pp

242

The flicker - ing fire - light died a -

pp

247

way

f

f

251

14

And from the midst of cheer - less

pp

p *dolcissimo*

256

mf

gloom I passed to

mf

15

rall. molto

Moderato ♩ = 84

bright, un - cloud - ed day

fff

f

266

fff 3

273

3

279

A

282 16

p poco rubato

8va

ppp

287

(8va)

292

17 *sotto voce*
ppp *3*

And from the midst of cheer - less gloom.

(8va)

297

I passed to bright, un-cloud-ed day

(8va)

303

18 *rall. molto* *Andante mosso* ♩ = 76

...un - cloud - ed day...

(8va)

pp

al niente

310 (8^{va})

317 (8^{va}) **19**

324 (8^{va}) **20**

331

337 **21** *cantabile pp*

342

lit - tle and a lone green lane That o-pened

344

on a com-mon wide A dis - tant, dream - y,

348

dim blue chain Of moun - tains cir - cling

352 *ff*

eve - ry side - A

356

heav - en so clear, an

360

earth so calm,

23

364 *mp*

So sweet, so soft, so hushed

p dolce

pp

368 *p*

an air And, deepen -

b2

372

- - ing still the dream - like charm,

b2

24

376

ppp

Wild moor - sheep feed -

380

quasi echo

- ing eve-(v) - ry - where ah ah

385

ah

390 25

395 *pp cantabile*

That was the scene —

ppp

400

I knew it well — I knew the path — — —

p

404 26 *grazioso*

ways far and near _____ far _____ near far

pp

407

near _____ near _____

pp

410

That wind - ing o'er each bil - low - y

414

swell

pp

418

Marked out the tracks of wan - - - - - dering

pppp

3

422 *dolcissimo* *rall.* ----- Moderato parlando ♩ = 84

deer, wan - - - - - dering deer

p dolce

3 3

428

p

Could I have lingered but an hour

29

433

It well had paid a week of toil But truth has banished fancy's

439

rall. -----

pow - er I hear my dungeon bars recoil, bars

30

446 (*rall.*) ----- **Un poco allegretto** ♩ = 116

re - - - coil -

E - - - ven as I stood with rap-tured eye

Ab - sorbed in bliss so deep and

464

31

dear _____ My hour

pp

470

of rest had fleet - - - ed by _____

p *ppp*

478

32

And giv-en me back to wea - ry care, _____

p

485 *mp*

and giv - en me back to wea - - ry

490 *ppp*

care - -

Remembrance

Adagio molto ♩ = 52

Contralto

fff *mf*

Cold in the earth— and the deep snow piled a-bove

English Horn

Piano

fff *mp*

6 *pp*

thee, Far, far, re - moved, cold in the drear - y— grave!—

11 **33** *p*

Have I for-got, my on - ly Love, to love thee,

p espressivo

14 *p*

Sev-ered at last by Time's all - sever - ing wave, all - sever - ing

18

wave?

mp

20 34 *pp senza espressivo*

Now, when a - lone, do my thoughts

pp espressivo

pp

al niente

25

no long-er hov - er O - ver the moun - tains,_____

p *mp*

30

on that north - ern shore,_____

mp *pp* *ppp* *pppp* *p* *poco rubato*

35

Rest-ing their wings_ where heath_

p *pp*

38 *mf*

and fern - leaves cov - er Thy noble heart for ev - er, ev - er

mp

41 *ppp* **36** *fff* *mf*

more? Cold in the earth and fif - teen wild De-cem - bers,

ppp *sffz* *mp*

46 *pp*

From those brown hills, have melt-ed in - to spring:

pp

51 *p*

Faith-ful, in-deed, is the spir - it that re-mem - bers

p *espressivo*

*rall.***Adagissimo appassionato** ♩ = 44

54

ff

Af - ter such years of change and suf - fer - ing!

57

ff

59

61

Measures 61-62 of a musical score. Measure 61 features a vocal line with a long note and a piano accompaniment with triplets and slurs. Measure 62 continues the vocal line with a triplet and the piano accompaniment with various rhythmic patterns and slurs.

63

Measures 63-64 of a musical score. Measure 63 shows a vocal line with a slur and a piano accompaniment with a quintuplet and slurs. Measure 64 continues the vocal line with a slur and the piano accompaniment with triplets and slurs.

65

Measures 65-66 of a musical score. Measure 65 features a vocal line with a slur and a piano accompaniment with a quintuplet and slurs. Measure 66 continues the vocal line with a slur and the piano accompaniment with triplets and slurs.

67

p

69

pp

38

74 *pp* $\text{♩} = \text{♩} (\text{♩} = 88)$

Sweet____ Love of youth, for - give, if I____ for - get____

grazioso

77

thee, While the world's tide is bear - ing me

80

a - long; Oth - er de - sires.

pp

83

and oth - er hopes be - set me,

mp *mf*

39

86

f

Hopes_ which ob - scure,

but can - not_____

do thee wrong!_____

f

89

ff

Hopes

which

ob - scure,_____

92

rall.
pp

but can - not do

thee wrong!_____

*ff**pp*

96 Più moderato ♩ = 72

p morbido

103

pp

No lat - er light _____ has light-ened up my heav - en, _____

pp

110

41

p

No sec-ond morn_____ has

pp

8va

42

115

mp

ev - er shone_____ for me; _____ All my

8va

121

life's bliss from thy dear life was giv - en,

pp

127 *mf*

All my life's bliss is

mf

130

43 *ff*

in the grave with thee.

ff

133 *con tutta forza*

ah

135

ah ah 5 ah ah

138

ah 7 ah 3 3

140 *p* *tr* *ppp* **44**

7 9 ah

mp *ppp* *fff*

fff 3 3 3

fff

144

fff

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

148

f *mf*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f *mf*

152

mf *p* *pp*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p *pp*

156 *rall. molto* ————— $\text{♩} = 42$

pp *ppp* *al niente*

45

160 *Adagio molto* $\text{♩} = 52$ *pp*

But, when the days of gold-en dreams

165

had per-ished,

pp *ff* *mf*

168

And e - ven De - spair was

f *p* *ff*

170

46

power - less to de - stroy; Then did I learn

ppp *p dolcissimo* *pp* *fff*

174

how ex - is - tence could be cher - ished

p dolcissimo *ppp*

177

Strength - ened, and fed with-out the aid of joy.

ppp

182

mf *pp* *mf* *pp*

ff *ppp* *ff* *ppp*

184

mf *pp* *mf* *pp*

ff *ppp* *ff* *ppp* *ffz*

186 **48** *f* *mf* *pp*

Then did I check the tears of use - less pas - sion Weaned my

192 *p*

young soul from yearning af - ter thine;

196 **49** *f*

Stern - ly de-nied its burn - ing wish to has - ten,

200 *p* *pp*

wish to has - ten Down to that tomb al - read - y

203

more than mine.

mp *ppp*

207

mp *ff* *pp* *p* *sfp*

15^{ma} *8^{va}*

211

ff *fff marcatisimo* *p*

6 *5* *3* *8^{va}*

213

ff *8^{va}* *5* *sfp*

214

216 **[51]** *poco rubato*
p
 And, e - ven yet, I dare not let it lan - guish,

220
 Dare not, dare not in - dulse in mem - ory's

226 **[52]**
f *sfz* *ppp*
 rap - tur - ous pain;

232

p

Once, once

(8^{va})

fff

3

3

5

3

53

236

drink, drink, drink, drink, drink - ing

(8^{va})

3

3

3

240

deep_ of of of of of of of

(8^{va})

5

3

rall. **Più sostenuto** ♩ = 46

54

244

that di-vin-est an-guish,

pp

p

248 *pp*

How, how, how could, could,

ppp

pp

55

252

could, could, how could I seek the emp-

ppp

56

256

ty world a - gain?

pppp

259

How could I seek the emp -

262

ty world a - gain?